

PROOF READ:
THE BRANDING OF A BOOKSTORE AND SPEAKEASY

by
Jillian Morrison

Submitted in partial fulfillment of the
requirements for Departmental Honors in
the Department of Graphic Design
Texas Christian University
Fort Worth, Texas

May 8, 2023

PROOF READ:
THE BRANDING OF A BOOKSTORE AND SPEAKEASY

Project Approved:

Supervising Professor: Dusty Crocker, Ph.D.

Department of Graphic Design

David Elizalde, M.A.

Department of Graphic Design

William Greenhill, M.F.A

Department of Strategic Communication

ABSTRACT

Independent bookstores provide a space for the passionate reader as well as the individual who wants to explore their interests, while speakeasies offer a space to gather, relax and engage. Combining a bookstore and speakeasy provides the perfect environment to bring like-minded individuals together in a welcoming space while offering a differentiated customer experience. To understand how to effectively combine and brand a bookstore with a speakeasy, in-depth and comprehensive research into bookstores, speakeasies, and bookstore/bars was conducted. Research was gathered to gain insight on design and branding, business models, advertising, and art history. The results developed from the research helped create the identity system, marketing, website design, social media, and brand collateral for a new bookstore with a hidden speakeasy concept.

INTRODUCTION

George R. R. Martin once said, “A reader lives a thousand lives before he dies, and the one who doesn’t read, lives just one.” Books are an escape for me. From fantasy to fiction to romance, books allow me to view life through a different lens and find peace during difficult times. In recent years, I have spent more hours immersed in books and bookstores than I can count. Bookstores offer not only a calming environment but establish a community with other book readers, and they are a place where I consistently find myself craving to be. Yet many bookstores don’t offer a comfortable environment in which to stay and relax. Bars are just that sort of place, but they can often be loud and busy. Speakeasies, on the other hand, are much calmer. What if a bookstore and speakeasy were combined to create the perfect environment in which to relish the books readers bought? Introducing Proof Read.

THESIS STATEMENT

This project involved the marketing and branding of Proof Read – an independent bookstore and speakeasy located in Boston, Massachusetts. This was achieved using extensive research into the world of independent bookstores as well as speakeasies and included studies of different business models, advertisements, and target market analysis. The result included logo design, advertising, product design, business collateral, and digital collateral.

METHODOLOGY

In-depth research was conducted to have a better understanding of the problem and help to aid in collecting information to finding a solution. Multiple resources were sought to gain a better understanding of different topics, which include branding, business models, advertising, and art history.

DESIGN & BRANDING

The books *The Designer's Dictionary of Colour* and *The Designer's Dictionary of Type*, both written by Sean Adams, a previous president of AIGA and award-winning professor, give important information behind color and type within the world of design. *The Designer's Dictionary of Colour* discusses in detail the different cultural significance and meaning behind thirty colors and how they have been used within the world of design. Adam's *The Designer's Dictionary of Type* helps the reader understand how typefaces affect how a design is perceived by analyzing the major categories of typefaces along with over forty individual typefaces.

David Airey's book *Identity Designed: The Definitive Guide to Visual Branding* describes the importance of branding within society and a basic history on branding. The book also offers several case studies to break down the process and methods used in creating a brand identity. David Airey is an independent graphic designer in Northern Ireland who has worked with several clients around the globe.

Creating a Brand Identity: A Guide for Designers, written by Catharine Slade-Brooking, explored the different elements used in creating a good brand identity. The book describes the strategy of research, design logos, creating presentations, and launching a brand while using case studies to illustrate how branding fits into different areas of design. Catharine Slade-Brooking is a professor at University of the Creative Arts, works as a graphic design specializing in branding, and has worked with clients like Random House and the Sunday Times.

In the Masterclass article "Serif vs. Sans Serif Fonts: Differences Between the Font Types", the differences and similarities between sans serif and serif fonts is broken down. The article also discusses the different categories of typefaces within each style. Masterclass is an

educational platform created to spread tutorials and information using field experts in several different careers.

To better understand the color blue, the *Color Psychology* website discusses the societal view of blue and the meaning behind the color. The article also discusses the history of the color and how it has been used in marketing through its psychology. The site Color Psychology is run by Hailey van Braam, who serves as editor in chief and has a degree in cognitive psychology from the University of Amsterdam.

Alison Pearlman's book *May We Suggest: Restaurant Menus and the Art of Persuasion* breaks down the aspects of a menu design. The book emphasizes how much impact a menu will have on a customer's experience. Pearlman is an art historian, cultural critic, and professor at California State Polytechnic University.

The article "The Importance of Menu Design" discusses what makes menus so needed within the world of restaurants. The article is a collection of many different restaurant professionals' opinions about menus and the role they play. This article was published on *Food Republic*, which was founded in 2010 and is a highly utilized source for news on food.

BUSINESS MODELS

The article "How Indie Bookstores Beat Amazon at the Bookselling Game: Lessons Here for Every Retailer", published in *Forbes*, explores the history of independent bookstores and their struggle to stay afloat and how a shift in their business models has helped their resurgence. The author Pamela Danziger outlines how creating a community is what allows independent bookstores to compete with Amazon. Award-winning Pamela Danziger is a senior contributor at *Forbes* and is the founder of Unity Marketing, which is a market researching firm.

In Ryan Raffaelli's working paper "Reinventing Retail: The Novel Resurgence of Independent Bookstores," he researches how independent bookstores can be successful in their business models. He outlines how community, curation, and convening have had a part into the resurgence of independent bookstores. This paper is an associate professor at the Harvard Business School with a Ph.D. in management.

The article "Why This Denver Cocktail Bar Was Just Named America's Best," written by John Wenzel, breaks down the success of the speakeasy Williams & Graham. Wenzel describes how the atmosphere of the bar play into its success and includes quotes from the bar's owners. John Wenzel is a reporter for The Denver Post who has also written for *Esquire*.

In Emily Hutto's article "The Speakeasy is Dead, Long Live the Craft Cocktail Bar," she discusses the success of modern speakeasies. She also speaks with multiple employees and managers of speakeasies about their opinion of why speakeasies are successful. This article was posted on Eater Denver, which is an award-winning national brand with sites for over 23 different cities.

ADVERTISING

David Ogilvy's book *Ogilvy on Advertising* takes a dive into the areas of advertising. Ogilvy breaks down the secrets in advertising, ways to writing copy, how to research, and even how to get a job in advertising. David Ogilvy is a founder of Ogilvy and Mather and has been referred to as the "father of advertising."

In *Advertising: Concept and Copy*, published by W. W. Norton & Company, the author George Felton outlines the process of creating a successful advertising campaign. The book is divided into multiple sections that include strategies for research, tools, and how to execute a campaign with copywriting and storytelling.

The portfolio page “Penguin Random House Books Make Us Better” from *Anyways Creative*’s site gives viewers a look at the visuals created for Random Houses’ holiday advertising campaign. The page also provides information about the process of creating the campaign. *Anyways Creative* is a creative agency based in London that has won multiple awards and worked with several companies like Adobe, Google, Nike, and more.

The article “How an Agency Cut through 'Purpose Clutter' to Troll Amazon” published on Adweek, explains a guerilla advertising campaign designed to support local bookstores against large corporations like Amazon. The American Booksellers Association led the “#boxedout” campaign, which relied on clever copy and the use of shipping boxes to catch the attention of its audience. T.L. Stanley is a senior editor at *Adweek*, which is a news outlet focused on advertising.

ART HISTORY

Martin Salisbury’s *The Illustrated Dust Jacket, 1920-1970* is a book that explores the major designers and their contribution to book designs. Salisbury examines at the evolution of book covers within art movements from art deco to pop art. Martin Salisbury works at Cambridge School of Art as a professor of illustration.

“The Endless Life Cycle of Book Cover Trends”, written by Alana Pockros and published on *Eye of Design*, an editorial platform run by the AIGA organization to offer relevant articles for the design community, describes the modern influences on book cover design. The article explores how both culture and the economy have affected the creation of book covers in recent years with quickly changing design styles.

Published on *Publishers Weekly*’s site, “B&N Spotlights Growth in Romance Category” gives multiple statistics about the rise in sales of romance books in different areas throughout

America, as well as the bestsellers of the summer of 2019. *Publishers Weekly* is a multimedia news platform focused on book publishing and has been in business for over 150 years.

In Jimmy Stamp's article "When F. Scott Fitzgerald Judged *Gatsby* by Its Cover," the book cover of *The Great Gatsby* is analyzed with the history behind it. Stamp shares the interesting history of how the art for the cover actually inspired much of the book and became a collaboration between the artist and the writer. This article was published on the *Smithsonian Magazine*'s website.

The article "How These Instagramable Book Covers are Tricking People into Reading Romance," written by Elena Nicolaou, explores the reasons behind a change in design styles for romance books in order to more effectively market the books. The article quotes multiple interviews with designers and art directors in the book publishing industry about the process behind the change. The article is posted on *Refinery29*, a news outlet focused on women and underrepresented voices owned and run by the Vice Media Group.

In *The Art of the Bookplate*, published by Barnes and Noble, the author James Keenan takes an in-depth dive into the history of the bookplate. Keenan describes the different phases of the bookplate and how it evolved with the changing culture and art movements. James Keenan has a history of working in the graphic arts and is a collector of bookplates. He has authored multiple books on bookplates and has served as the director of the American Society of Bookplate Collectors & Designers.

Published by the New York State Library, the entry "Bookplates" covers a brief history of the bookplates and why they were intentionally created. The entry also discusses the techniques used to make them and information of the world of bookplate collected. The New York State Library is over 200 years old and hosts over 20 million items in their research library.

American Book-plates: A Guide to Their Study with Examples, written by Charles Dexter Allen among other authors, breaks down the history of bookplates and their designs. Within the book, the authors also describe the four styles of armorials during the earlier periods of bookplates. Charles Dexter Allen was a foremost bookplate collector and wrote several writings on them during his life.

The Virginia Museum of History & Culture's entry "Bookplates" gives a brief background on bookplates. The entry also breaks down multiple examples of bookplates, such as Julius John Lankes, and gives a quote on his view of bookplates. Virginia Museum of History & Culture is the oldest cultural organization in Virginia.

CASE STUDY OF RELATING BRANDS

GENERAL BRANDING INFORMATION

Branding dates far back in history, with people leaving their mark through handprints, but it has clearly evolved well beyond that. A brand is far more than what it is often believed to be. In a society with consumerism at its center, "the practice of branding is about creating differentiation, making one product or service seem different from competitor products" (Slade-Brooking, p.14). Creating effective branding for a company and its products can help set it apart from the competition and illustrate why it should be chosen over other companies with comparable products. A strong look will help catch the eye of customers, so choosing the best color, typography, and imagery to make the most effective design is important. One of the more effective parts of a brand is its logo as "the strength of a brand identity ultimately lies in how successfully it embodies the desired meaning of a brand, and the speed of recognition by the

target audience” (Slade-Brooking, p. 27). A logo is essential to creating a brand as it reveals the personality of a brand to a consumer and is a clear representation of the brand in daily life.

There are many reasons why branding is important, but each circle around the aspect of creating an emotional connection between a customer and a brand. While the logo, colors, and imagery each play a role, the voice and values of a company help connect with the target audience. The use of semiotics within color, typography, and imagery helps create connections to the company in the viewer’s mind. Color theory is an example of this because humans have come to view colors in relation to certain emotions and styles. It takes only five seconds for a consumer to find and select a product in a store so using “an appropriate use of color can increase brand recognition by some 80 percent” (Slade-Brooking, p.42). Choosing a certain color or typeface can change how a person will view a brand and whether they may want to engage with it. Like color, typography can create feelings and relationships between a brand and consumer. Different typefaces can communicate a message more effectively than another.

After drawing a customer in, branding can help keep that customer returning. Consistency in executing the brand can create a connection between the customer and the company that only grows. The use of branding elements will help “ingrain a brand experience to memory” and push them to become return customers (Airey, p.8). The use of consistency within a brand also helps create trust, which is what can keep a customer coming back. Branding is invaluable to companies for many reasons, so designing a brand that illustrates a personality that is visually interesting and also creates a connection with viewers can be significant.

BRAND ANALYSES

KRAMERS



Opened in 1976, Kramers is an independent bookstore and café in Washington, DC. They work to create a lively atmosphere with good food, good drinks, and good books.

Color: The brand colors for Kramers are dominant and will often stand individually. With red being their main color, Kramers establishes a sense of dominance and energy to their brand (Adams). A navy blue is utilized for secondary design elements such as their illustrations and patterns. Blue is viewed as a calming and relaxing color that is often connected with productivity (“Meaning of Blue: Psychology, Symbolism and Personal Traits”). The blue compliments the red by juxtaposing the dominance of the red and adding a calming feeling which can be related to reading. Throughout their brand on social media and other aspect, Kramers utilizes many more colors, but they are inconstant.

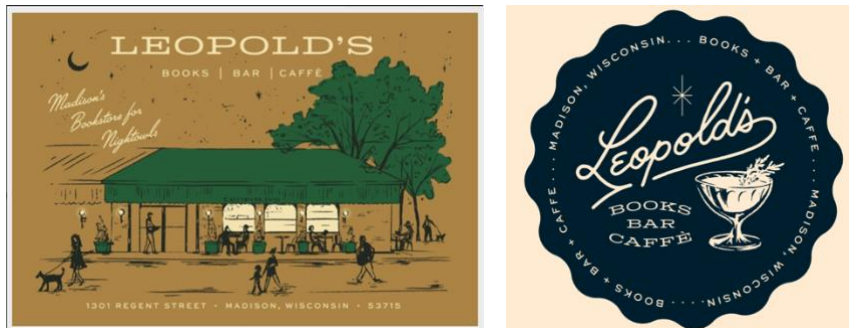
Typography: The typography utilized for Kramer’s is “Basis Grotesque Black” which is a simple sans serif font. Inspired but different Grotesque typefaces from Monotype, Basis gives a cleaner style. This typeface is successful as both a primary font for the logo in an all caps, as well as, for secondary copy in aspects like the website by utilizing the different weights. Paired with the bold red and navy blue, this typeface adds a more modern and casual feel to the brand.

Imagery: Throughout Kramer’s branding, imagery is used in multiple ways: photography, illustration, and collage. Their photography consists of photos of books or food

taken in the store, which helps draw the audience into the products. They also have a pattern made up of many distinctive style icon illustrations that is used throughout out social media and even as wallpaper. This creates a playful and unique design element for the brand. The icons also reference the many different genres and aspects fo the store and bar, giving the brand an additional personal touch. Many of the icons from the pattern are reused individually in other designs. One such example is the collage style social posts that include the “k” from the logo with a cut-out image of an author and book images layered on top. This is another fun and playful design element to engage the audience.

Logo: The logo of Kramers is a very simple wordmark using the typeface “Basis Grotesque Black” in their signature red. The logo does little to share insight into the brand of Kramers and does little to differentiate themselves from other brands, but the logo does a nice job of conveying the modern feel of the brand using “Basis Grotesque Black”.

LEOPOLD’S BOOKS BAR CAFFÈ



Leopold’s Books Bar Caffè is a bookstore and bar located in Madison, Wisconsin. Their vintage, art deco feel helps promote the hand-crafted aspect of this business in their choices of both books and drinks.

Color: Leopold’s color palette is primarily composed of muted jewel tones, which include forest green, burnt orange, navy blue, light brown, and maroon as well as off white. All

these colors can stand alone or work together to push the brand design forward within social media and extensions. These colors help support the art deco style and sophistication of the brand while not overcomplicating the design. Off white is the most utilized color and serves as a contrast to the jewel-toned colors, creating an inviting tone for the brand.

Typography: The typography found within heavily plays off the art deco style. The logo uses a monoline script to create a legible expression of the brand personality. The casual script takes away some of the formality that comes with art deco, making the brand feel more open and inviting (Adams, p. 209). Leopold's uses multiple additional fonts including both a serified font called "alike" and a wide slab serif font. Both add interest to the brand while still achieving legibility. The slab serif is successful in pushing the art deco style. This combination of fonts, along with a sans serif font, help to balance the high quality and open tone of the brand.

Imagery: Throughout the brand, photography and illustrated icons are present. The illustrated icons are drawn in the same art deco line art style and art utilized throughout their social media, logo, and website to create consistency throughout the brand. The chosen photography helps push a friendly tone by including shots of people smiling in their space. It also does an important job of showing both books and drinks together to illustrate their services to the audience.

Logo: Leopold's logo consists of both a word mark and a combination mark, where the script font is paired with the glass icon and the wide slab serif font within a circle. The utilization of the glass illustration clearly shows the audience one of their main products. The set of logos reflects trendy and vintage aesthetics found in the store's environment.

THE WILD DETECTIVES



The Wild Detectives is an independent bookstore and bar located in the Bishop Arts District of Dallas, Texas. Opened in 2014, The Wild Detectives focuses on creating a community around books and booze. The store itself incorporates rustic décor throughout with a strong use of wood.

Color: The color palette of The Wild Detectives consists of a burnt orange, black, and white. Orange is the primary color in their branding, which often in branding tends to be seen as having “the positive attributes of heat, energy, youth, and happiness” (Adams, p. 51). Orange is often paired with black and white as secondary colors, and the trio help create a brand that represents the bold and modern approach to book selling that The Wild Detectives offers. The use of only the three colors helps to also create a clean brand aesthetic that can capture the attention of the audience.

Typography: The use of typography is often used in The Wild Detectives brand to create bold designs. The main typeface utilized throughout the brand is a bold sans-serif that reflects the modern brand for which they are aiming. Often this font is utilized in all capitals as seen in the logo. A secondary typeface is a serif font that not only works to support the main font but also creates a link to the use of serif typefaces in books. A slab serif typeface is often seen in place of the serif typeface for secondary elements, which creates some inconsistency, but the slab serif helps create a casual brand image, which aligns well with the rustic elements presented in the store. The typefaces utilized within “The Wild Detectives” support the modern and refined aesthetic of the brand.

Imagery: The Wild Detectives brand highly utilizes photography and even goes so far as to include a gallery on their website. Much of the photography showcases people and events happening within their space, which helps illustrate one of their key values of community to their audience. Beyond this, they also utilize photography of their space and products. This creates an opportunity to clearly show their products and services in an interesting way. All the photography is casual but is done professionally and utilizes a high contrast, which helps push the modern style of the brand without losing the fun community-based attitude of The Wild Detectives.

Logo: The Wild Detectives primary logo is a letter mark utilizing the “w” and “d” of the name. The letters are created using bold shapes which reflect an almost abstract and pixelated look. The logo is successful at is creating a unique look that is easily identifiable and reflects their rustic but modern personality. While the logo design is unlike many other logos in this genre, it is unclear what the logo is specifically supposed to represent. A second logo is utilized, which consists of a lockup of both the name, letter mark, and store descriptive words broken up by boxes. The use of bold lines and boxes to separate information are both popular modern design elements and thus help to modernize the brand.

THE STRAND

The Strand is one of the most known independent bookstores in America. It was established in 1927 and is one of the largest independent bookstores. What is so interesting about The Strand is its lack of branding. Branding is lacking in most bookstores, so there is the question of how they are so successful without it.



Color: The Strand only consistently uses red and white throughout their branding. Red is an extraordinarily strong, energetic, and passionate, but it can also represent knowledge as “it is connected at a visceral level to our ideas of the energy of life” (Adams, p. 31). Being in New York, red may have been chosen to make the bookstore stand out among the buildings.

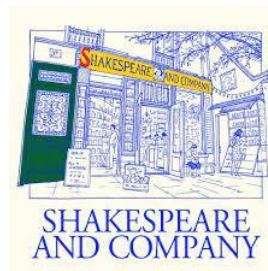
Typography: Condensed sans serif typefaces are used throughout the entirety of the branding. The logo itself uses a bold condensed neo-grotesque sans serif font, which gives a more casual and minimalistic feel (Masterclass). The use of different weight variations creates a clean and easy to read hierarchy withing the branding.

Imagery: There is limited imagery used throughout The Strand’s branding. They do utilize icons throughout their website and social media, which are bold and minimalistic like the logo. Their social media does an impressive job of using engaging and well photography images. The pictures of the store and people engage the audience by showing its casual and fun atmosphere.

Logo: The Strand’s logo design is similar to an emblem, with its name in bold type in the center of a red oval. In smaller font, “18 Miles of Books” and “New York City. Est. 1927” are included above and below the name. The logo is very minimalistic without much to capture the eye and has little connection to a bookstore.

SHAKESPEARE AND COMPANY

**SHAKESPEARE
AND COMPANY**
PARIS



Shakespeare and Company is an independent English bookstore in Paris, France. Opened in 1951, Shakespeare and Company has been a place for writers, readers, and artists to come together. This bookstore is a well-known tourist spot in Paris.

Color: The primary color utilized throughout Shakespeare and Company's branding is green. The color green can be soothing and will often symbolize growth and energy as the word "green," which is of Germanic origin, is connected to the words "grass" and "grow"(Adams). Throughout the branding, an off-white contrast against the heavy green color adds a more vintage feel that reflects the history of the bookshop. A blue and burgundy are also sprinkled throughout branding extensions. Both colors match the refined aesthetic of the original green and off white, while adding variation for branding elements.

Typography: The typography for Shakespeare and Company uses both serif and sans serif typefaces. They have a few different logos that touch on both older and more modern styles. EB Garamond is utilized in multiple aspects in the branding, from the vintage all caps logo to secondary type. Using a serif font reflects the classic nature of the brand and the common use of serif fonts in books (Masterclass). The condensed sans serif font introduces a modern feel without losing the classic touch.

Imagery: Imagery for Shakespeare and Company heavily relies on the product of books. Photographs of both the storefront and interior are used to play off the history of the bookstore. Both book and store imagery can be found in social media, advertising, and more. Sketched illustrations of the storefront and William Shakespeare are highly used throughout the branding and can be found on tote bags among other extensions. The sketched style adds a more personal connection for the viewer and ties back into the classic aesthetic of the brand.

Logo: While multiple logos are used, the main one is a wordmark that consists of an uppercase condensed sans serif for the store's name with its location, "Paris", in uppercase EB Garamond below the store name. The use of typefaces calls back to the history of the brand through the use of a vintage serif font, while also bringing a modern feel to the brand through the use of the sans serif typeface. While the logo is simple, it can appeal to a wide audience of visitors concisely.

THOMPSON'S

Thompson's Bookstore Cocktail Lounge and Speakeasy is a bar and speakeasy located in Fort Worth, Texas. Originally opened in 1972 as a bookstore, Thompson eventually stopped selling books and reopened in 2015 as a cocktail lounge and speakeasy.



Color: The color palette is centered around the 1920's vintage style of speakeasies. Thompsons utilizes black and white to create a refined and simple design that reflects design styles of the 1920s. This allows the metallic gold to stand out in the logo and secondary aspects throughout their website and menu. The use of gold represents elegance and wealth due to its expensive nature (Adams, p.245). This combination helps push the art deco style when paired with other design elements.

Typography: Thompson's branding utilizes an old-style serif and a condensed block sans serif font. The serif typeface seen on the logo reflects the early 1900's style with small embellishments to enhance the vintage aspect while also connecting to the use of serif fonts for books. The condensed sans serif creates an interesting contrast to the serifed font for secondary

uses. Seen on the website and the menu, this typeface helps legibility and modernization without taking away from the vintage aspect of the branding.

Imagery: Photography throughout Thompson’s branding mostly consists of alcohol, which is the main service of the brand. All the photography clearly captures the art deco style with alcohol glasses and background. There is also sprinkling of books throughout the images to allude to the history of the bar and allows the audience to understand the aesthetic of the bar and what makes it unique.

Logo: Thompson’s logo is a combination mark made up of a serif font and line art style illustration of alcohol glasses on a book. The use of an illustration helps show the viewer that the main product of the establishment is alcohol, and the book relates back to the history of the bar. The use of lines helps connect the type with the illustration. The use of embellishment on both the type and lines add to the vintage style seen throughout the whole brand.

WILLIAMS & GRAHAM

Hidden behind a bookshelf in what appears, at first glance, to be a bookshop lies Williams & Graham. This upscale speakeasy houses over sixty craft cocktails and has won multiple awards.



Color: Williams & Graham’s primary use of golden yellow adds “elegance and richness” to the branding, which relates back to gold representing wealth within culture (Adams, p. 245). Like Thompson’s, gold is also a way to connect to the art deco style and add a sense of luxury to the brand. The use of black for background gives the bar a more sophisticated and cleaner look, which also adds confidence (Adams, p. 199). The use of these colors works well to convey Williams & Graham’s brand personality as luxury to the audience.

Typography: The logo is mixing a bold serif typeface and a decorative font. The serif font presents sophistication, while the decorative element makes the logo fun and playful. Throughout the website, Niveau Grotesk is utilized for copy and is paired with a modern serif typeface for headlines. The combination of the two typefaces works well for clean hierarchy. The style of Niveau Grotesk's sans serif fits the logo well, but the serif typeface's mixed case seems to compete with the logo font. However, when the serif type is in all caps, it supports the logo well.

Imagery: The use of bar imagery is important for showing the brand's personality to the audience. Their brand utilizes is an excellent range of bar, alcohol, and people throughout their website to establish interest within the view. The use of a gold overlay for the photos helps create consistency in the brand imagery.

Logo: The logo is a word mark made up of a bold serif typeface and a decorative font that is divided into two lines with an ampersand connecting them. While the logo is a type mark, the serifs have been manipulated to create a more whimsical and elegant look which reflects the refined essence of the brand. The logo shows a clear connection between the brand and the design styles of the 1920s and 1930s.

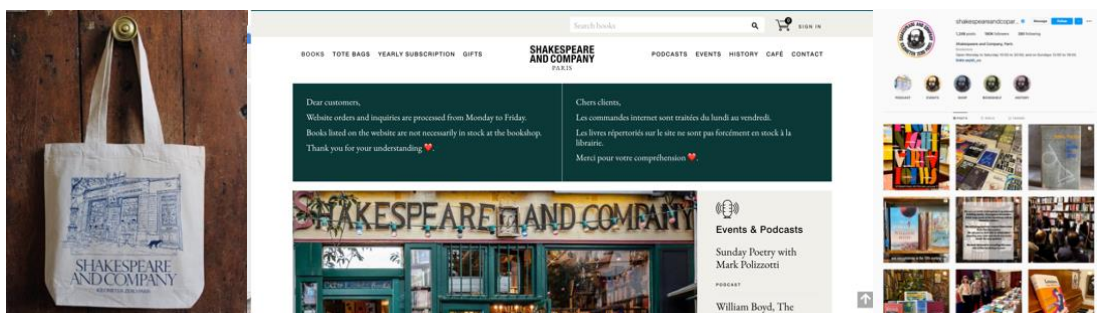
CONCLUSION

Something that has become evident through my research is the limited use of branding within the bookstore community. The Strand is one of the most well-known bookstores in America, yet its brand is simplistic and lacks interest. It is curious that some bookstores are able to succeed despite sub-par branding elements. In comparing logos, all except Thompson's primarily consist of a wordmark for their logo. Bookstore design elements push for creating a friendly environment by using book-like serif typefaces, whereas the speakeasy bars utilize a

more decorative typeface to reflect their art deco style. Leopold's, Shakespeare & Company, Thompson's, and Williams & Graham all bring vintage styles into the modern world, whereas Kramers, The Strand, and The Wild Detectives focus more on modern design elements. Except for Kramers and The Strand, all the brands utilize more muted or darker colors. Color often relates to a specific feeling. As bookstores and speakeasies are usually tranquil places, many brands utilize darker instead of bright colors. Gold was also a popular choice for speakeasies to create a luxury feel. Overall, the branding for bookstores and bars ranges but is primarily focused on creating a refined and inviting feel rather than playful one.

COLLATERAL ANALYSES

SHAKESPEARE AND COMPANY



Given Shakespeare and Company is a bookstore, much of its collateral comes from store merchandise rather than their key product of books. Tote bags are a popular item among customers and utilize various aspects of their branding. The use of line illustrations pushes the friendly and older style of the brand voice. Tote bags are a smart way to develop a brand for a bookstore, given the key product sold will not have the store's branding. The tote bags allow a customer to have a piece of the brand for themselves and establish a deeper connection. Tote bags also cleverly create free advertising as customers carry them in public, and owning a store-branded item demonstrates appreciation for a brand. The store also sells branded drawstring

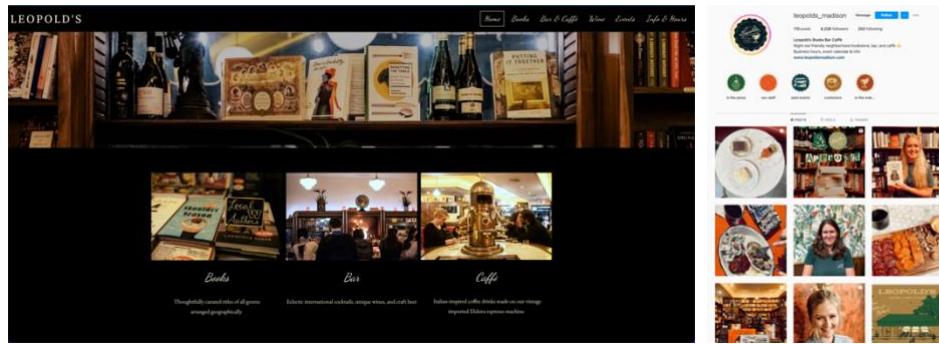
pochettes, which are carrying cases for books as many readers prefer their books not to get bent in travel. Every time they pull out a book to read from their pochette, the customer will see the logo and remember Shakespeare and Company. It is a clever marketing strategy that prompts return customers. They also sell postcards with images and illustrations of their store, which aligns with the tourist aspect of their store, given their location and long history in Paris. Being a tourist spot means customers often purchased branded items for family and friends, giving the store the opportunity to extend their customer base. Lastly, Shakespeare and Company gives each customer bookmark with their book purchase. These bookmarks are changed throughout the year and often feature photography or an illustration on one side and upcoming events to give the customer a reason to return.

Though independent, Shakespeare and Company is known across the world due to long-standing history in Paris. Because of this, their website plays a critical role in selling books. The website is clean and utilizes hierarchy and type to organize the content well, but the overall design is not very interesting and appears outdated. The layout, at times, gets awkward and overly boxy, but there is a nice use of line art icons to show different sections of information. What makes the website work is the amount of information it contains. There are nine sections, including books, gifts, podcasts, events, history, and more. For readers, this amount of information is useful, because it creates a more engaging site on which to learn and read. One element that is presented well is the organization of books within the online store. Many independent bookstore's product pages have books in random order, but Shakespeare and Company sort them out through genres, which is important.

Shakespeare and Company's social media is highly active and uses effective book imagery, but there is a lack of branding within their posts. They are effective in presenting a

range of items from products to customers to events and the accompanying photography has nice compositions. Using more graphics to add in color and connect back to the brand would help extend their brand.

LEOPOLD'S



Of the different bookstores reviewed, Leopold's does a better job of extending its brand through social media, menu design, and the website. However, Leopold's website is very awkward and outdated. The overall layout is not responsive and does not look clean. They utilize a script font that does not match their script logo font. Their use of type is clean and has a nice hierarchy, but the script font takes away from the art deco style of the brand. Their logo is not even presented on the website, which is surprising and clearly does not connect the website to the brand shown in the store. They do, however, make good use of photography to display their space and services well. Overall, their website houses the correct information but does not use the branding effectively and strays from the art deco style utilized in other areas.

Leopold's social media is executed brilliantly. The variety in types of post keeps the grid interesting and engaging. They also do a respectable job of presenting a range of photography. There are posts with well shot photo of food and books as well as casual pictures of people. This allows for a more friendly tone without losing the brand design. The social posts also effectively utilize the branding by combining imagery with graphics to create an interesting composition.

The use of icons as story covers is very clever. Many bookstores do not successfully incorporate their design elements into their social media or even using social media in general, but Leopold's is an excellent example bookshop social media.

WILLIAMS & GRAHAMS



The logo of Williams & Graham is strong, and the website does a good job of supporting the logo with a luxury feel. The dark background used on the website adds a sophisticated feel and alludes to the hidden aspect of a speakeasy. The use of gold overlay for photos adds a luxurious feel to the website, and the use of white lines is effective in separating the information throughout the composition. There is an excellent use of photography that gives the viewer a glimpse into the space yet piques their interest about what the bar actually looks like. The layout and composition throughout the entire website are very engaging for the viewer. The art deco lined buttons throughout the website are unique and create a nice secondary design element. The hierarchy throughout all the pages is pleasant and clean to read. There is an inconsistent use of typography where the serif typeface is used in mixed case right at the top instead of in all caps like most other times. Overall, this is a fitting example of how to use a website for a speakeasy.

Williams & Graham does not have much collateral and utilizes social media in a limited way. Their social media is very outdated, as they have not posted in a while. The photography utilized on their Instagram does allow the audience to get a glimpse into both the space and some

of the food and drinks provided. Given the important role social media is playing in luring customers and creating a community to retain them, Williams & Graham is missing an opportunity by only letting customers find them rather than seeking out.

MENU AS COLLATERAL

In any restaurant, café, or bar, a good menu is instrumental to its success. Menus were not commonly found in restaurants until the latter half of the 19th century. When they were introduced, menus were something that could add enhance branding as well as a customer's experience. In an article by *Food Republic*, Wylie Dufresne is quoted as saying that a menu "can be a memento of an experience. I like how the menu can contribute in a subconscious way to the level of your experience." A good menu will reflect the brand and personality of a restaurant to the customer. A menu is made up of a title, sections, items, descriptions, and prices, but it is more than about the items listed on the menu; it's an extension of the business itself. The menu is with a customer through their food and drink journey. In her book *May We Suggest*, Alison Pearlman discusses how a menu is the first contact with a restaurant, whether it is on a door or on a phone, and it is what helps potential customers decide if they want to go there (Pearlman). The design gives us the vibe of the restaurant and being able to quickly scan a menu to understand the different items is important in attracting a customer. A menu that is very minimalistic with sans serif fonts, a messy composition, and few items will tell a vastly different story than a menu with cursive fonts and a clean layout. A menu can influence your experience at a restaurant in every way from whether you pick that restaurant or bar to what you order.

While many menus stick to a minimalistic design, the menus at Leopold's and Wild Detectives are examples that add in illustrative elements to spice up the design. Leopold's menu design is a perfect example of using a larger amount of illustration without overcrowding the

pages. The logo and icons utilized at the top of their menu help introduce the menu while the sprinkling of more icons throughout the pages adds some secondary interest. Each of the illustrations complement the drawn style logo and even help guide the eye to different points of the menu. The menu is organized in three sections using columns. The section titles help grab the viewers' attention with both their fun names and



the wide slab serif font seen in other branding aspects. This also helps create hierarchy against the all caps, sans-serif typeface used for the items titles and lowercase typeface used for the descriptions. Unlike the centered section titles, the item texts are all left justified with the price being easily identifiable as it is right justified. The black and white color of the menu design is simple and adds a more refined look, but brand colors could have added more interest if used sparingly. Having a well-designed menu is a particularly important aspect for a bar to showcase its products and services.

The branding for the Wild Detectives' menu is both modern and rustic cohesively, and their menu perfectly displays this. Their menu is bound with a leather cover which adds a more elevated aspect without losing the rustic feel and immediately supports the brand of being more independent and unique. The use of square pages instead of rectangular pushes this idea as square pages are not often used in menu designs. As you are flipping through the menu, the selection is always on the right side, with entertaining illustrations on the left. The type throughout the menu does a nice job of helping the eye easily flow from item to item through its use of hierarchy. A bold, all caps, sans serif font is utilized for the headers and sub headers to help clarify the sections of the menu. To separate it from the descriptions and menu items, a slab

serif font is utilized. With item descriptions being left justified, having the prices right justified also helps keep the menu easy to read and understand. The use of bold lines is used throughout the branding of Wild Detectives, so utilizing horizontal bold lines to separate the sections of the menu is successful. The menu is all in black and white, which helps keep a clean design. What



makes this menu truly unique and interesting is the use of comic-style illustrations on the left side of every page. It shows the community aspect of the business in a fun and comedic way while also including a humorous quote and illustration of an author to tie the

books with the alcoholic offerings. While the illustrations are eye-catching, they do not take away from the menu itself and, with a new illustration on each page, it encourages readers to keep scrolling the menu. The menu of Wild Detectives is well designed and adds to the experience of being in the space which is what a menu should do.

The menu designs for Kramer's fall on the more minimalistic and organized side compared to other menus. Created using the classic rectangular page, Kramer's menu uses multiple columns to organized information effectively. To further organize the composition, the design utilizes thin lines and boxes to organize the composition. Each section begins with a bold, all caps, sans serif type in Kramer red titling the genre with two lines on either side. The section title is the only place where color is incorporated and helps guide the eye throughout the menu. Sections such as breakfast, starters, and desserts are

Summer 2020		ALL DAY		Curated By Vincent Geifflich	
BY KRAMERS					
BREAKFAST			SALADS		
Yogurt Parfait	\$6	Sultana Salad	\$12	Salad Lyonnaise	\$13
Fresh fruit, granola, toast (v/gf)		potatoes, egg, radish, olive, mustard vinaigrette (gf)		poached egg, onion, bacon, mustard vinaigrette	
Avocado Toast	\$10	SANDWICHES			
poached egg, pickled onion, radish, tomato, lemon (v, gf, locally-sourced)		Caif Dipped	\$12	GF chicken, avocado, bibb lettuce, cucumber, cherry pepper, onion, lemon butter-milk dressing (v)	
Sober Omelet	\$10	All Day Burger	\$14	2 smoked Ahi beef patties, american cheese, onion, lettuce, pickles, special sauce	
eggs, hash, onion, breakfast potatoes, toast, choice of meat		Cakebun	\$13	house-smoked pork, shaved ham, pickles, pickled parmesan	
Kramer's Breakfast	\$11	French Toast	\$14	Crissy Chicken	\$13
2 egg, hash, breakfast potatoes, choice of meat		fresh bread, whipped cream (v)		fried chicken breast, red pepper, onion, pickles	
Butterworth Muffin	\$10	Smoked Pork Hash	\$14	Crab Cake	\$16
seasonal fruit, whipped cream (v)		poached egg, onion, potatoes, toast		two crab cakes, red pepper, onion, bibb lettuce, tomato	
French Toast	\$10	Ham Benedict	\$10	SIDES	
fresh bread, whipped cream (v)		champagne side salad		Butterworth Ranch	\$4
Smoked Pork Hash	\$14	Roasted Cauliflower (v)			
poached egg, onion, potatoes, toast		ADD-ONS		Pork or Turkey Sausage	\$3
Champagne Side Salad	\$8	Bacon	\$3	Green Bean Almond Salad (v/gf)	\$7
champagne side salad		Ham	\$3	Roasted Brussels Sprouts (v/gf)	\$7
BRUNCH COCKTAILS				Potatoes Frites	\$4
Mimosa	\$7	Toast	\$3	Champagne Side Salad (v/gf)	\$8
Bloody Mary	\$7	Fruit	\$3	FRENCH SODAS	
Pink Punch	\$10	Champagne Side Salad	\$8	A lot of Italian sodas, our French sodas are made with premium sodas and cream. They can be made with non-dairy milk at your request.	
rum, pink grape, pineapple, ginger soda		Blueberry Vanilla	\$5	add milk/tea (v)	
			Raspberry Citrus	\$6	add rum/tea (v)
			Strawberry Pomegranate	\$6	add milk/tea (v)

v = vegetarian / gf = gluten free
Please notify us of any food allergies. *Some food items contain or do contain our 11% alcohol content and we'll be happy to increase your 21% of 21% (21%+)

separated using a box, which helps grab the attention of the viewer. The hierarchy of the text is successfully presented with item titles differing in font using a slab serif font with the price bolded, and below it the description in all lowercase sans serif type. While Kramer's menu is straightforward and minimalistic, it is still done successfully.

It is clear from looking at the menus of these three establishments that they all tend to utilize a minimalistic and well-organized design. Each keeps to minimal colors and few fonts but are successful with a clean hierarchy and composition. One thing that is well represented in each of these menu designs is the brand personality of the bookstore and/or bar. You get a glimpse into the environment that you may step into whether it is more retro and refined like Leopold's, fun, rustic, and community-oriented like Wild Detectives, or modern like Kramer's. A menu says a lot about a business.

CONCLUSION

By analyzing the collateral of these companies, it is clear there are areas for improvement. Bookstores tend to be weak in collateral as they are in branding. Creating a strong social media presence like Leopold's, while also having an engaging and responsive website like Williams & Graham, will help to push a brand forward. Often physical items that may be found in either bookstores or bars are bookmarks and coasters, but many of these companies do not seem to utilize these items. Bookstores and bars often do not have physical items with their branding on it, so finding opportunities to do so can be effective in creating a connection with the company and producing public advertising.

CASE STUDY OF RELATING ADVERTISING AND PROMOTION

GENERAL ADVERTISING INFORMATION

In the world of competing markets, advertising gives companies and brands the ability to inform and persuade potential consumers. At its base, advertising is a way to spread awareness to new customers and generate sales. A key aspect in advertising is having a clear understanding of the audience. The intended customer is the driving factor of a brand, therefore being aware of a customer's needs is important in knowing how best to position a company, product, or service in their advertisement. Understanding the values of the customer will not only allow for a brand to know what customers are seeking, but also what unique selling position (USP) will make the most impact.

The USP is incredibly important throughout all advertisement because it is how a brand distinguishes themselves from another brand offering the same or similar product or service. In his book on advertising, George Felton discusses how in today's market a brand's "position is the perception consumers have of a product, not unto itself, but relative to its competition" (Felton, p. 47). Having a good USP gives a brand an advantage against other brands. Bookstores across the country are finding it difficult to survive in a market where consumers can buy a book without leaving their bed. Having the ability to showcase the personality of their business can bring the ability to compete with corporations like Amazon. Advertising is a mixture between creativity and rationalism. A good advertisement sells the fantasy of the product in an eye-catching way while still holding true to the reality of the brand. Using promotion to improve or expand the audiences view of a brand is a key motivation for investing in advertising. David Ogilvy writes "every advertisement should be thought of as a contribution to the brand image" (Ogilvy, p. 14). While it is good to grab the audience's attention, staying within the tone and

image of the brand is important in retaining customer trust and connecting with the consumer. Advertising is a way to remind existing customers why they should continue engaging with the brand.

ADVERTISING PROMOTION ANALYSES

MAIN USE OF ADVERTISING IN BOOKSTORES & BARS

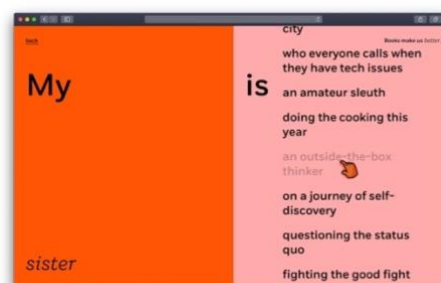
Advertisements today are filled with several different mediums from print to video to social media. Many independent bookstores and bars focus their advertising and promotion on social media rather than print media due to economic restrictions. Social media has leveled the playing field for smaller brands, allowing them to compete with large corporations. It gives companies and brands the opportunity to engage with their audience on a more regular basis and in a casual way. An example of an effective use of social media by a bookstore is Kramers. The bookstore utilizes a mixture of photography and graphics to promote their shop. Not only do they have well shot photography of books and food to display their services, but they also have casual photos of people enjoying their services to relate a friendly tone. Their social media gives them the ability to advertise their products and promote events and services at minimal cost.

PENGUIN RANDOM HOUSE – BOOKS MAKE US BETTER



In 2019, Penguin Random House worked with Anyways Creative to create a holiday campaign focused around giving the gift of books. This campaign consisted of a series of posters, digital ads, and an interactive website. The campaign utilized a bright color palette of pink, blue, and yellow to grab the viewers' attention. They utilized illustrations of hands to show the gesture of physically giving someone a gift and extended their use by creating GIFs for social media. As the campaign was designed to promote gift giving, the intended audience was people shopping for holiday gifts. They made it clear that they were not targeting any specific groups of people. The main idea they were trying to deliver is that there is a book for everyone, and you can find them at Penguin Random House books. The tagline of the entire campaign was "books make us better," which helped give the concept an optimistic tone and suggest that books are a way of improving oneself.

To achieve this idea, the campaign used a USP to show Penguin Random House's wide and diverse selection of books, but they executed it through emotion. They used a fill-in-the-blank concept titled "For the" and followed it with specific character descriptions such as "a person you call when you have tech issues" or "an amateur sleuth." On *Anyways Creative's* website, they described the concept behind utilizing this copy as being "important for people to connect to the campaign on an emotional level, so the copy takes a conversational tone, playing with the quirks and traits we can all relate to" ("Penguin Random House: Books Make Us Better"). It gave the audience the chance to see that they can communicate their connection and understanding of a



loved one by giving them a book that fits their personality. An interesting way that achieved this outside of the poster advertising and social media was using a microsite. The microsite generated a book recommendation by allowing users to select their relationship to the person for whom they were buying a gift as well as a personality trait. Having an interactive and dynamic component to the campaign helps created an even more personalized experience for the audience and increased the likelihood of a purchase because it was generated with a specific person in mind.

AMERICAN BOOKSELLERS ASSOCIATION - #BOXEDOUT

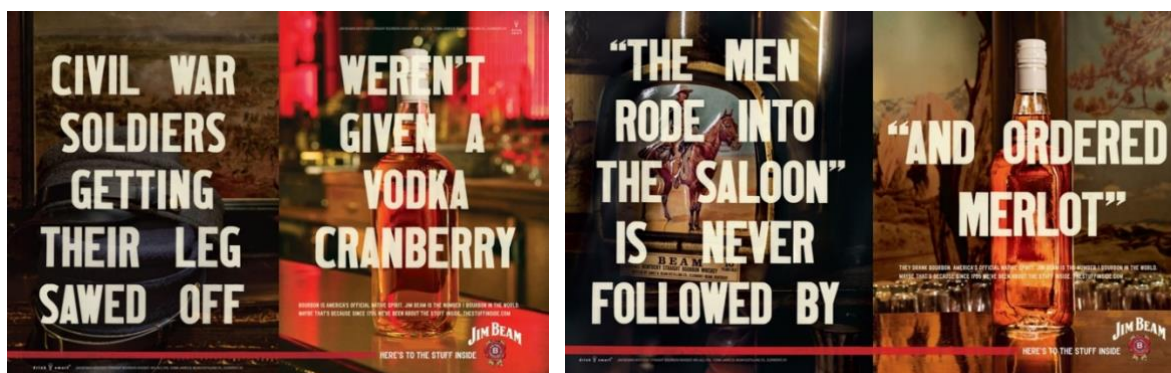


In 2020, the American Booksellers Association launched a bold campaign focused on the struggles of independent bookstores in today's market. This guerilla campaign consisted of hundreds of bookstores across the nation covering their windows in cardboard-colored paper and placing boxes outside their stores to reflect Amazon packages. The plain and boring look represented the lack of personality and individualism of companies like Amazon. Copy was key for this campaign. They utilized a bold sans serif font to make the text to stand out from the cardboard surfaces and grab a reader's attention. The lack of color and the use of a bold font also showed the seriousness of the message they were trying to send; independent bookstores are the underdogs and are struggling to stay afloat. While the campaign happened in person, it was complemented by a social media campaign using the hashtag "#boxedout" to spread awareness.

This campaign was directed at book buyers in the United States, specifically those who decide to shop chain instead of locally.

The entire campaign played off the USP that independent bookstores are more personal and create a community, whereas chains do not. They were driving the audience to see Amazon in a negative light. However, they used humor to convey this. To drive the campaign, they focused on copy rather than imagery. In an interview from *Adweek*, Doug Cameron from DCX Growth Accelerator explained that, to send a powerful message, “you need to speak from a populist voice within the subculture you’re representing” (Stanley). To play into the niche audience of book shoppers, they created witty, humorous, and blunt copy like “to kill a locally owned bookstore” and “books curated by real people, not a creepy algorithm” and “Amazon, please leave the dystopia to Orwell.” These headlines caused the viewer to rethink who the hero is. They wanted their audiences to feel upset with Amazon and in turn support local bookstores.

JIM BEAM – HERE’S TO THE STUFF INSIDE



In 2009, Jim Beam launched a campaign for their bourbons with the tagline “Here’s to the stuff inside.” The main purpose behind these ads was to get people to want to drink Jim Beam. This campaign consisted primarily of several double page magazine spreads. The layout consisted of two different images: the left side presents a photo with a historical reference relating to the text on the page, the right side presents an unlabeled Jim Beam bottle. The images

are serious and use high contrast. The two images used in each spread are connected by using a red bold line at the bottom of the page and the same typeface. The typeface was the focus of the ad as the bold sans-serif font consumes much of the composition overlaying the images. The intended audience of this ad was male American adults since bourbon drinkers are primarily male.

This campaign utilized the unique selling position of bourbon being the American drink. They pushed patriotism by playing off American history to remind people that they have been around since 1795. While the dramatic and high contrasting photography is utilized to allude to the tagline, the copy was the driving factor. The campaign utilized humor and American history to influence the viewer to feel patriotic and want to drink Jim Beam. Each of the headlines are divided on the pages to create a dramatic pause, such as one page saying, “civil war soldiers getting their leg sawed off” and the other “weren’t given a vodka cranberry.” Utilizing humor with American history to push the idea that Jim Beam is the ultimate American drink was a very clever concept that stood out from other alcohol advertisements.

CASE STUDY OF RELATED BUSINESS MODELS

KRAMERS BUSINESS MODEL

Opened in 1976 in Washington D.C. during the Bicentennial celebrations, Kramers has pushed to create a place focused on community. Kramers is unique in that it is both a bookshop and a bar, so it offers two different services using a brick-and-mortar store. On their website, they describe themselves a “quintessential gathering spot with a remarkable history – an iconic independent bookstore, versatile events space, ever-evolving restaurant and illustrious bar – all in one” (Kramers). What makes them so successful in today’s struggling book market is that they

offer more than just books. At the center of Kramers' business is books and food. On their website, they address how they strive to provide their customers with "access to the best books (they) can produce and to the most delicious, varied food (they) can produce" (Kramers). Their café, All Day, was originally created about seven years after the bookshop opened and was named Afterwords but was recently rebranded. The name even alludes to their key selling points: they offer food and drinks for all times of the day and are open later than most other bookstores and bookstore/cafes.

Pushing an independent bookstore can also help inspire people to shop locally. In his study on independent bookstores, Ryan Raffaelli discusses the importance of community within the independent bookstore's identity because "when a consumer shops at an independent bookstore, they are reinforcing a set of beliefs about themselves and their ability to contribute to the welfare of their local economy" (Raffaelli, p. 12). Feeling a sense of community with the store can lead to more sales within the shop local movement. The community can illustrate the benefits of an independent bookstore that cannot be achieved from large corporations. The All-Day café is a way to emphasize Kramers as being part of a community. It attracts people to want to spend time at Kramers whether they are meeting a friend, reading a book, or doing homework. It gives customers a place within Kramers' "lively, convivial atmosphere" to relax (Kramers).

While their primary business is through their storefront, Kramers also utilizes *Bookshop.org* to provide an online presence for customers to browse and shop for books. They offer a wide selection of books, so the online bookstore uses staff recommendations, curated lists, and other sections to make it easier for customers to browse. While Kramers is not trying to be Amazon or Barnes and Noble, it can be difficult to compete with the online sales the larger corporations achieve. In a *Forbes* article, it is explained that in the five years following the

creation of Amazon, the number of independent booksellers dropped by 43% (Danzinger). Due to this, having a brick-and-mortar business model for selling books may be more effective to compete. An interesting aspect of their business is that they offer one-hour local book delivery through Postmates and Uber Eats. This can be used for books, merchandise, and food from the café. This service sets them apart from other independent bookstores and gives them a way to compete with Amazon's next day shipping, at least locally.

Along with the products it offers, Kramers has a schedule of events to entice consumers into their stores. Events at Kramers range from trivia to comedy to discussions to book clubs and more. Raffaelli explains how bookstores can further their role in the community by being a place for people to “come not only to buy a book, but to have a conversation with people who are interested in similar ideas” (Raffaelli, p. 16). These events, combined with their other offerings, allow Kramers to further connect their values with those of their customers. Kramer's strives to be a place for everyone and endeavors to create events for people of all genders and ages. They want to be a community for everyone in the Washington D.C. area.

THE WILD DETECTIVES BUSINESS MODEL

The Wild Detectives is akin to Kramers in that it offers two services, but rather than having a full café, it focuses on a bar, along with the bookstore. Opened in 2014 by Javier García del Moral and Paco Vique, both Spanish civil engineers, The Wild Detectives has been a popular a place for authentic connection and community. The store is names after Robert Bolaño's book *Los Detectives Salvajes*, which translates to “The Savage Detectives.” Their mission statement is “to curate all those things that matter, those serious pleasures which turn life into experience.” This statement is derived from Mexican author Juan Villoro, who wrote about *Los, Detectives*

Salvajes, “The Savage Detectives are life investigators, inspectors of the experience” (The Wild Detectives). The Wild Detectives strives to give people a chance to grow and learn new things.

The two major sources of revenue for The Wild Detectives are from sales of books and alcohol. They offer a variety of drinks from \$12 cocktails to \$4 beers to \$3 teas, as well as a small selection of food. On the book side of their business, The Wild Detectives pay attention to book curation. In his study, Raffaelli explains that curation is often relied on “to combat the challenge shoppers often face when trying to figure out what to buy from the seemingly unlimited inventory of Amazon” (Raffaelli, p. 14). Not knowing what to buy can be overwhelming, but having curated books allows booksellers to narrow options to what their audience and community may like. It is also important in today’s market to be able to compete with larger conglomerates like Amazon and Barnes and Noble. The Wild Detectives curated booklist is created from a range of people, from the community to literary friends to writers to librarians and publishers and more. A curated selection of books also allows for the store to share more about their brand personality and purpose.

The Wild Detectives also utilize a brick-and-mortar model combined with an online store offered through *Bookshop.org*. Online book shopping at sites like *Amazon.com* has become the norm due to its simplicity and speed, so it is important for independent bookstores remain somewhat competitive with them. Selling books online allows for customer loyalty and community to continue. When people are unable to physically come into the store or live out-of-state, they are still able to support the store through online orders. The Wild Detectives also utilize their website to promote both books and events. The website has a section to view staff picks and read about each staffer chose those books. This helps in two ways: firstly, it creates a

connection between the reader and the staff, and secondly, it attracts viewers to the site to see the types of books they are promoting.

On their website, they explain that they decided to add a bar to their store to drive people to engage and converse. The central idea behind their business model is to “feed (customers) culture, get them talking” (The Wild Detectives). They are driving to create a community that pushes for human interaction and new opportunities. This community not only pushes people to want to shop locally, but also allows them to form a deeper connection with the store. As discussed earlier with Kramers, creating a sense of community is important in differentiating themselves from large businesses and striving for the “shop local” approach. Since opening their doors in 2014, they have held over 300 events in their space (The Wild Detectives). The purpose of these is to help draw people into the store not only to attract more business but grow the community. These can range from poetry readings to wine tastings to bands and more.

The Wild Detectives’ target market is likely dependent on book readers in the Dallas area. While all are invited, the bar aspect of the store may appeal more to a 21 and up audience. The store offers events and books for all genders and ages, so while they do appeal to a specific book loving group, they invite everyone to join them in their store.

WILLIAMS & GRAHAM BUSINESS MODEL

Williams & Graham is a speakeasy themed bar hidden behind a bookshelf in what appears to the naked eye to be a small bookshop. The key to getting in is locating the correct book from the bookshelves. Williams & Graham was opened in 2011 by Dean Kenyon and Todd Colenour in the Lower Highland neighborhood of Denver. Speakeasy styled bars are inspired by the prohibition era when alcohol was illegal, and bars went underground. The word “speakeasy” comes from a having to speak quietly while saying the codeword at the door. Speakeasies today

tend to give their customers a more luxury feel than available at most bars. Williams & Graham's business model thrives by providing high quality food, drinks, and experiences to their customers in store.

Williams & Graham's focus within the bar is about the art of cocktails, both old and new. They pride themselves on their handcrafted cocktail menu. Their menu includes both originals "born of the creative energy of (their) entire family" and more than 60 classics, while also offering over five hundred different spirits (Williams & Graham). Unlike many modern bars, the bartenders will create a personalized cocktail for a customer based on their preferences and mood. In an article about the true concept about speakeasies, bar owner Raffi Jergerian explains that while the time of prohibition is related to basic and straight alcohol, with the romanticization of speakeasies in modern society, "the passion of bartending is focused on service, technique and creativity" (Hutto). The quality and craft of their cocktails put their average drink price around \$12, but they offer less expensive alcohol options. For those who are hungry, Williams & Graham also offers a crafted menu.

While they sell food and drinks, Williams & Graham are also providing a service through the experience they offer. Many people make their way to speakeasies for the ambiance. After entering through the hidden bookshelf, customers get to enjoy their space which is styled after a 1920s saloon. In an interview, Kenyon explained "part of what we love is that this place is a suspended reality. The outside world goes away. No TVs, no distractions. But that's the point" (Wenzel). Their speakeasy works because it provides an escape for the customer. They also discuss how important hospitality is to them. They want to give their customers a good experience and place that high on their brand values.

Williams & Graham target market is likely made up of men and women aged 21-35 due to both their location in the Denver area and the fact that they are a nightlife business. They have said that they do not market themselves much outside of their website to maintain the element of mystery. While the bar has grown in popularity and has been picked up by news articles, the owners originally wanted their speakeasy to spread only through word of the mouth.

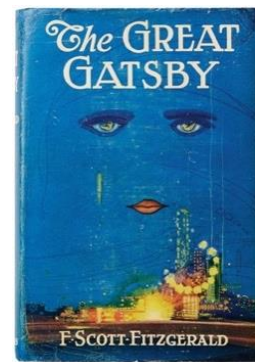
CASE STUDIES OF HISTORICAL BACKGROUND OF DESIGN

A COMPARISON OF BOOK COVERS BETWEEN PROHIBITION AND NOW

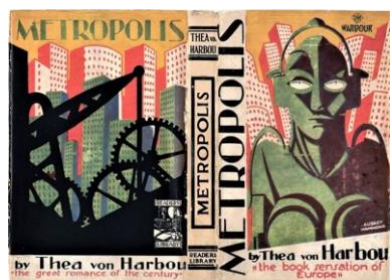
Since speakeasies originated during Prohibition, which began in 1920 and ended in 1935, it is interesting to see how book covers from that time compare to book covers today. Today, the cover design of a book plays an even larger role in marketing and promotion than it did at the time of Prohibition, but it was in the 1920s that publishers began to appreciate the impact book covers could make. During the time of Prohibition, book covers were highly influenced by the art deco movement. Since then, book design has changed. This is seen through the expansion and change of design styles, the ideology behind a cover, and the use of style to brand a genre or collection.

While book dust jackets were originally made in the late 19th century to protect the cover, dust jackets began increasing in popularity, and, by the 1920s, were highly utilized. The emergence of illustrated dust jackets allowed for art movements to influence them, with dust jackets often being created by famous designers of the time. In her article, Magdaleen Snyman explains how, with the 1920s, came the use of a book jacket “as a miniature poster and its design follows the design and typography trend of the time” (Snyman, p. 6). Book covers became a work of art on their own and would allow for a book to have a leg up in the market. *The Great*

Gatsby by F. Scott Fitzgerald, *Metropolis* by Thea von Harbou, and *Jacob's Room* and *A Writer's Diary* by Virginia Woolf are four such examples. Today, Fitzgerald's book may be considered and branded as classic literature, but, at the time, the book was considered as romance. *The Great Gatsby* used a dust jacket that was created as a work of art. In fact, the original art was created before the book, and Fitzgerald is quoted as saying "for Christ's sake, don't give anyone that jacket you're saving for me. I've written it into the book" (Stamp). The cover is very reminiscent of luxury advertisements of the time, utilizing



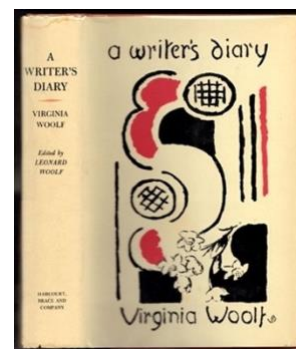
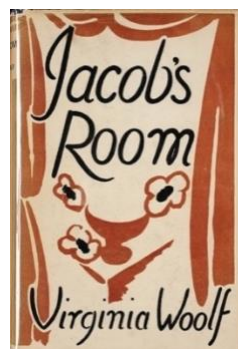
a modern aesthetic. The dust cover for *Metropolis*, which was illustrated by Aubrey Hammond, not only used the dual stroke sans serif font style of art deco, but also employed a symmetrical, layered shape illustration. The book, *The Illustrated Dusk Jacket, 1920-1970*, explains that this



was different than Hammond's usual design style, but he was able to capture the "futuristic themes of automation and industrialization [that] are strikingly conveyed in the Art Deco style" (Salisbury, p. 100). With the Art Deco period at its height

in the 1920s and 30s, many illustrators and designers were creating book covers utilizing this style. Vanessa Bell's book cover designs for Virginia Woolf took the hand drawn and painted approach. Her designs for both *Jacob's Room* and *A Writer's Diary* incorporate bold strokes, flowers, hand lettered type, and a muted color

palette, elements which were often seen throughout her book cover designs. The cover for *Jacob's Room* was initially ridiculed by the public, but she kept creating covers showing



abstract concepts. Salisbury expresses that the continued usage of “raw simplicity” creates a sense of modern-day brand identity (Salisbury, p. 55). Her work are clear examples of how book covers in the 1920s and 30s were often seen as an art medium. While book cover design was highly influenced by marketing, covers during the period of Prohibition seemed to be far more focused on the creation of art than based on the book.

Today the range of style for book covers has increased due to access to more mediums and the need to stand out in competing markets. We now have access to digital illustration, photography and a larger use of colors and typography for printing. This gives book designers the ability to separate a book from others and convey the book’s tone and theme to the buyer. In the article from AIGA, Alana Pockros explains that book cover design can often be difficult because “designers have to strike the right balance between representing what’s inside the book, while obscuring just enough to preserve the reading experience” (Pockros). While book covers today can be seen as work of art, they often play off what will attract the viewer and give a glimpse into the book in a vague way. Access to more mediums allows for an ability to create a vague cover while still showing the tone of the book. Comparing the cover designs of *The Priory of the Orange Tree* by Samantha Shannon and *The Secret History* by Donna Tartt helps show the



range in which cover design has evolved. To start, *The Priory of the Orange Tree* is detailed in its illustration with a wide range of colors, something not seen during the 1920s and 30s. The cover depicts a dragon climbing a tower with a bright yellow background and uses a serif all cap typeface for the title. This book fits into the fantasy category based on the cover alone. In comparison, the use of a picture of a statue with a tan overlay and very geometric sans-serif type

for the cover of *The Secret History* creates a much more serious tone as it is in the dark academia genre. These covers are very different, which is achieved through the design medium. In today's environment, books are far more mainstream and are being published at a fairly high pace, which means that many book covers are similar due to the high volume of books and the rapid change of design trends. Essentially, the design of covers today relies far more on the psychology and strategy of the book buying industry than the creation of an art piece, as it did during the times of



Prohibition. Pockros discusses the similarities between Tory Peters' *Detransition, Baby* and Brit Bennett's *The Vanishing Half* and how both utilize the same abstract facial style illustrations, bold sans-serif typefaces, and bright color palette.

She states that "it is current proof that, as with any other kind of graphic or textile design, book jackets are part of a trend cycle, borrowing from looks of the past, and absorbing styles from the present" (Pockros). Strategy has had a large impact on the art form of book design.

Another way in which book cover designs have changed beyond the expansion of visual styles is the strategy of pushing books to have a similar look, which can be beneficial and allow them to be easily identifiable as either a genre or a collection of books. Over time, genres of books have picked up their own design style to further attract viewers, which is illustrated by the romance genre. The usage of a bright cartoon design style for romance books allows for the category to be easily recognizable. *Beach Read* by Emily Henry and



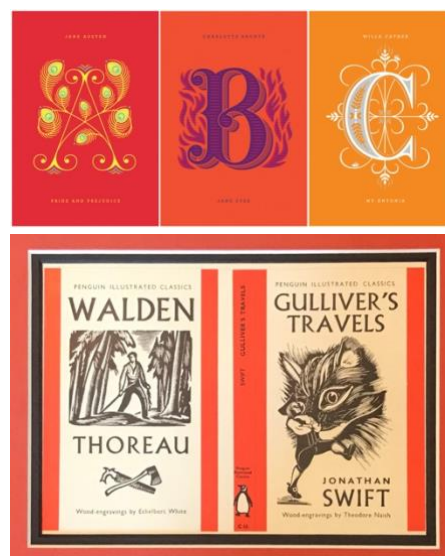
Portrait of a Scotsman by Evie Dunmore clearly show a more minimalistic illustration style that utilize bright, bold colors. *Beach Read*'s design incorporates a rough and hand painted style

illustration with bold sans-serif typeface and warm color palette. On the other hand, *Portrait of a Scotsman*'s composition includes both flat silhouettes and old-style sketches along with a purple color palette, hand drawn type, and a plaid overlay for the background. With one being a summer romance and the other a historic romance, these stories are very different, but the use of flat illustration and bright colors create a relationship between them and links the genre. Historically, romance novels cover tended to show a photo of a man and a woman in a way that conveyed the book was primarily about love. Those covers created a prejudice against the genre, sending a message that they are inappropriate and embarrassing to be seen reading. The newer packaging helps remove prejudice against romance novels and increases the likelihood of someone picking the book up one at a bookstore. In an interview with Refinery29, the associate art director at Penguin Random House, Emily Osborne, explained, "these covers are more complex and indicate a broad sense of what romance is. They're complicated. The books aren't just about the romance" (Nicolaou). According to an article from *Publishers Weekly* in 2019, Barnes & Noble saw a 31% jump in romance books sold (publishersweekly.com) as a result of the change in design style. The usage of this evolved design style was incorporated by recognizing the psychology of the buyer.

The concept of branding a genre based on an umbrella design style is a concept that has developed over time and was not utilized in the Prohibition era as seen by two prime examples: *The Frolic Lady* by S. P. B. Mais and *The Great Gatsby* by F. Scott Fitzgerald. As discussed earlier, the cover design of *The Great Gatsby* is much more detailed. Both novels fall into the category of romance, but the covers utilized in the 1920s used very different art deco styles. The design of *The Frolic Lady* plays more off the "ubiquitous dynamic, geometric idioms" from the art deco movement (Salisbury, p. 16). The cover illustration uses only four colors to create an

image of a woman in a forest in front of a castle using shapes to create a minimalistic and refined design. The sans-serif typeface chosen for the title was common for this time with the use of multiple stroke weights. While this design style is similar to the cartoon design seen in modern romance novels, the style did not claim the genre like it does today. Both use a more muted and darker color palette that bring a more serious tone to the books. While they each give a glimpse into their content through symbolism in the cover design, it is unclear what genre they represent and each uses very different styles of the art deco movement, showing that no particular style was assigned to romance as it is today.

With the creation of soft covers, Penguin books pushed to create more affordable books that could be easily identifiable on their own. In 1935, they launched a collection of books that fit with the consistency of the branding by utilizing the same typeface, red vertical borders, and engraving illustrations on the front cover to allow for personalization. While Penguin Classics and the concept of creating a book collection that fit a consistent brand still exists, collections utilizing more heavily designed covers have since emerged. An examples of this is *Daily Drop Caps Series*. The *Daily Drop Caps Series*, designed by Jessica Hische, was a series of classical literature that employs a decorated illustration of the first letter of the author's last name as the cover art and references a scene, character, or aspect of the respective



book. For example, the B for Charlotte Brontë's *Jane Eyre* is an intricate serif type with flames surrounding to represent the attic fire scene. Lettering and decorative typography is a heavily utilized design style of the present day and, mixed with the bright color and slab-serif secondary

font, there is a very clear modern design to this collection. The same concept as the origin Penguin Classic collection is evident in this series where they are consistent in design not through the illustration, but through type choices and layout. Over time, design and styles for book covers has expanded and changed, yet one thing remains the same: the goal of book design is to reflect the content and attract a reader.

A BRIEF HISTORY OF BOOKPLATES

Dating as far back as 15th century in Germany, artists were commissioned to create bookplates. Also known as *ex libris*, which means “from the books of” in Latin, bookplates were decorative labels added into the back of a front cover of a book. With books being expensive and hard to come by in the 15th century, bookplates were originally intended to identify ownership of a book when they were lent out. James P. Keenan explains the true purpose behind a bookplate when he writes how they were “a personal statement, a reflection of the owner’s tastes and interests” (Keenan, p. 8). Bookplates were more than just a label; they were a way to show someone’s status and pride to others and would often incorporate an illustration to include symbolism. Bookplates are a miniature print of art, and over time the use and design of bookplates has changed greatly.

The use of armorial designs corresponds with the beginning of book plates. In the early years, bookplates were often simple black and white woodcut prints that included *ex libris* followed by the owner’s name, they often symbol of the owner such as a coat of arms (Keenan). Heraldry was highly used among the upper class and was used broadly



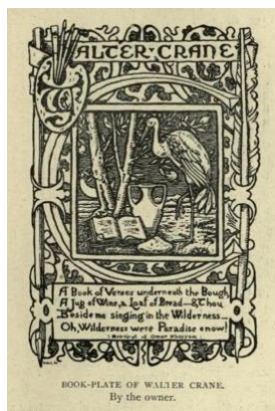
from wall carvings to tapestries to even armor. Albrecht Dürer helped create a standard style of the time with his highly detailed and decorative bookplates designs. Created in 1502, the bookplate for Willibald Prickheimer takes a coat of arms to a more detailed level than the previous armorial bookplates by extending the illustration further with additional elements of ornaments, garland borders, and figures, like the fighting angels, at the bottom of this bookplate. He helped expand the print imagery for bookplates by utilizing pictorials more than symbols. Another example of his role in shifting the design of bookplates was his creation of bookplates that were entirely pictorial. An example of this was a bookplate commissioned by Willibald Prickheimer where Dürer engraved a far more detailed three-quarter profile of Prickheimer with Latin text below.

Armorial were popular for centuries and, in later years when bookplate collecting became popular, Charles Dexter Allen, along with others, created a system to divide book plates into categories so the period and style could be more easily identified. In his book *American Book-Plates*, Allen explains the four categories in which the bookplates between the 16th and 19th century fall: Early English, Jacobean, Chippendale, and Ribbon and Wreath. Early English the simplest of these styles with its normal design merely showing a coat of arms. While it did overlap with others, the main years of the Jacobean style were from 1700 to 1745 in America and a bit later in England (Allen, et al.). Jacobean style is described as being a coats of arms with added ornamentations of scrolls, shells, and other items around the shield's sides. Allen describes them as not "enlivening the style" as they style was still "essentially heavy, conservative, and formal in design and spirit" (Allen, et al., p. 43). Chippendale was far more progressive and graceful than Jacobean, with flowery illustrations orating the seal. The era of Ribbons and Wreath became popular in 1770 in England and in 1790 in America (Allen, et al.). This style is

exactly like its name as it adorned seals with ribbons and wreaths, but ribbons allowed for an addition of phrases to the bookplate.

The creation and design of bookplates has changed in many ways over the years, but two things influencing their evolution were printing techniques and art movements. Since the beginning of bookplates, woodcuts, copper plate, and steel plate techniques were used and allowed bookplate designs to be etched, engraved, or created using lithographs (New York City Library). Around 1525, artists moved away from woodcut printing and were able to achieve more detailed illustrations using copperplate engravings. This helped expand an artist's ability to "execute graceful flourishes and embellishments" (Keenan, p. 12). In the early 19th century, wood block engraving rose in popularity as it was far cheaper than copperplates and allowed for more design elements. Half a century later, steel engraving became popular though it was much harder to use. Keenan explains how steel engraving allowed for "crisp lines and [was] especially durable for large-quantity press runs" (Keenan, p. 20). Each of these different methods helped open new doors for artists creating bookplates.

As time went on and more people had the means to commission bookplates, artists began to push bookplates away from symbols and coat of arms and toward motifs, figures, and design



elements that reflected the personality of the owner. In his book, Keenan describes the 18th century as being "known as one of the finest periods for bookplates" (Keenan, p. 12). Bookplate illustration evolved with the changing styles, which can be seen through the art nouveau and art deco movements in the late 19th and early 20th centuries. Walter Crane and Julius John Lankes provide outstanding examples of how the art deco and

art nouveau periods played into the art of bookplates. Walter Crane was a prolific artist and

illustrator during the art nouveau movement, which is illustrated in his bookplate using whimsical, curving lines and nature elements. The bookplate for his own collection not only shows movement, but also the use of symbols within bookplates. This is demonstrated through the use of a painter's pallet and brushes to make the "W" in his first name as it represents his work. The use of a crane in the illustration reflects his last name. Lankes is quoted as saying "the quality of design in a bookplate reveals the taste of the owner, and naturally no one with good taste would affix a bookplate of poor design to a fine or cherished book" (Virginia Museum of History and Culture). Employing the artistic style of the time means that the bookplate does not look outdated and thus is cared for. The bookplate he created reflects the bold style of the art deco period. While the illustration is not as geometric as other designs of the time, it is far more simplistic with bolder strokes than designs of previous decades. This demonstrates the change and evolution of bookplates.



Over the centuries, bookplate collections became very popular. Between 1890 to 1925, bookplate collecting was at its height of popularity. How it worked was that "exchanges were often conducted with duplicates of the owner's own bookplates, and some book owners commissioned bookplate designs for the sole purpose of exchange" (New York State Library). As bookplates began to be made for the purpose of trading, they became more valued for the artist and not the commissioner. Further, many societies, such as the American Society of Bookplate Collectors and Designers and the Ex-Libris Society, existed for the purpose of trading bookplates and understanding the histories behind them. According to the New York State Library, there are over thirty active bookplate societies today. With books becoming cheaper paperback books emerged, the use bookplates declined greatly in the 20th century. Book

collecting has helped the art of bookplates stay alive as they dwindled in creation. The design of bookplates over the last several centuries varies from detailed to simple and straightforward. It is an artform that gives us a glimpse into the past and people's love of books through miniature prints, and book collecting has helped us to appreciate this artform.

ACTIONS TAKEN

NAMING

The name Proof Read is reflective of the business being both a book store and a speakeasy. To proof read something means to check errors in a writing, which is an important part of the writing process for books. While the name is initially connected to writing, there is a pun hidden inside it through the word "proof." In terms of drinking, proof is a measurement of the amount of alcohol in a beverage. Speakeasies came about during the time of prohibition to provide a secret location where alcohol was served. Speakeasies were not intended to be obvious, but rather hidden in plain sight. Like a speakeasy, the Proof Read brand also has a hidden aspect; most will connect the brand being a bookstore but for those who "find" the speakeasy can see the connection with alcohol.

COLOR

The primary colors of Proof Read's brand identity are a deep forest green and mustard-gold yellow to present a vintage and classic style. While these colors may be used on their own, they are complementary to each other and help create an inviting and strong brand. A dark wine magenta supports the primary colors and can be used for emphasis. These jewel-toned colors are reminiscent of the art deco period, which was the art movement during the height of prohibition and speakeasies in the 1920s and 30s. These colors relate to growth, calmness, curiosity,

optimism, and balance when looking at the psychology behind them. An off-white and dark grey are alternatives to white and black and bring warmth to the brand while helping create contrast when needed. Together these colors create a modern vintage style within the brand.



TYPOGRAPHY

The logotype is an extended slab-serif typeface which embodies the nostalgia of a vintage typewriter, but in a more modern and clean way. The strokes are of varying weight that reflect the imperfections of using a typewriter while also creating a classy and inviting feel. The font family Bicyclette was chosen as a secondary type due to its versatility and modern design. The corners of this typeface are slightly rounded which emit an approachable personality. Pairing these two typefaces presents the brand as being contemporary and casual, without losing the connection to the history of books and the glamour of a speakeasy.

Mala Extended Semibold

DISPLAY

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Bicyclette

COPY

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

LOGO

The main logo is a combination mark, so it is functional in that it can be broken apart to allow the typography or icon to be used on their own. The logo is a fountain pen tip, which relates to the aspect of writing as well as the historical nature of fountain pens. Similar to the brand's name, the logo is designed with a hidden aspect. The fountain pen tip has a base added to

the bottom to create a cocktail glass, relating the logo to alcohol. This icon allows the audience to easily connect it with writing and the book aspect of the business, while subtly presenting an alcohol reference. The icon itself is very simple as it is responsive and easily recognizable. The icon is placed between “proof” and “read” to push the audience to separate the words and give them a hint at “proof” having a meaning on its own.



IMAGERY

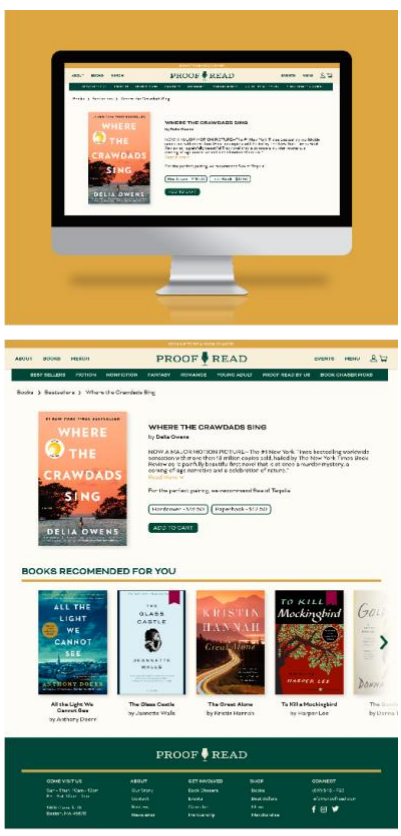
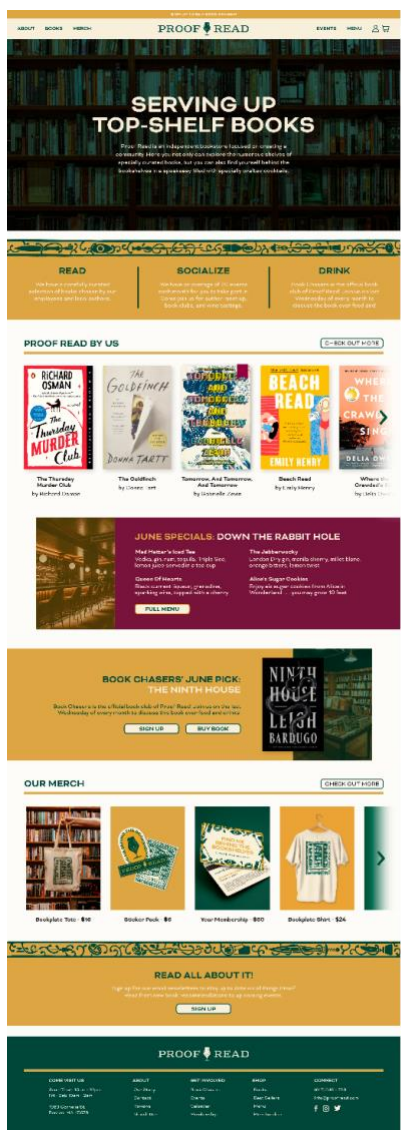
The utilization of imagery is important as it helps the brand showcase its products and space to the audience through several different medias. Including images of bookshelves, the bar and drinks is designed to illicit a desire for the viewer to experience the space for themselves. The images are edited by adding a filter to produce a warmer, muted, and slightly darker tone to reflect the dark wood seen in the interior throughout the space. In addition to this, noise is added to reflect the modern vintage style of the brand. This style of images helps expand the target audience among ages and genders, as Proof Read’s goal is to appeal to a wide audience. In addition to photography, hand-drawn illustrations of items and symbols from several well-known books were created. While these illustrations can be used alone or together, they are combined with lines and curved accents to create a border which is used as a frame throughout the website and repeated in collateral applications. These illustrations and border help create a more personalized feel to the brand.



WEBSITE

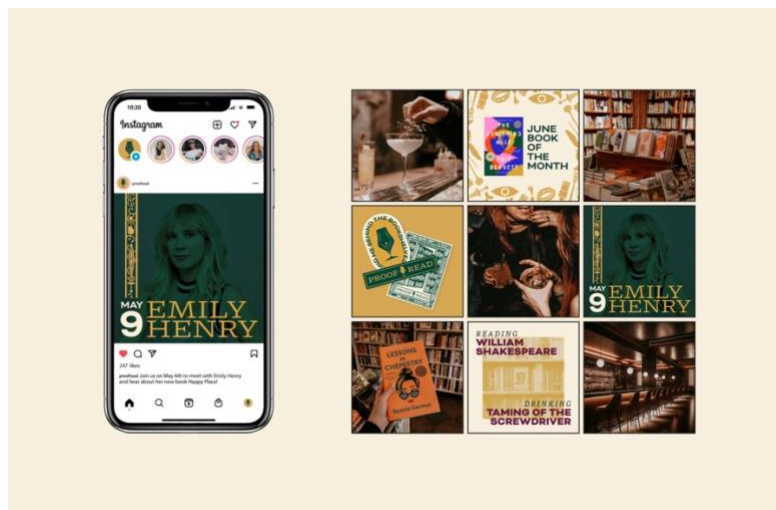
The website is a highly important aspect in retail as it provides information to potential and current customers and helps create brand awareness. Proof Read's website creates an inviting environment filled with color and photography to allow viewers to stay up-to-date on any and all things Proof Read. The website is also a place for customers to gather information about the products and offerings of Proof Read, including its online shop for books and collateral as well as details about the speakeasy. The site provides updates and announcements, giving customers with the opportunity to see what events are coming up and how to get involved, such

as participating in Book Chasers, Proof Read’s book club. [Book Chasers also invokes a double meaning, with book chasers implying motivated readers, while chaser also relates to a mild drink, such as a beer, which is consumed after a shot of hard alcohol.]. The books chosen for independent bookstores can tell a customer much about what type of bookstore they are, so highlighting employee book selections and books recommended based on a visitor’s search can generate leads and drive sales. One objective within the website is to connect books with alcohol. To meet this objective, each product page recommends a drink from Proof Read’s menu to pair with the book. The website is all about providing a simple yet fun experience for the viewer.



SOCIAL MEDIA

With social media being the primary source of advertising for the business, it is important for it to be highly reflective of the brand and tone. Social media is a way to keep the audience engaged and appeal to new customers. It gives the opportunity to engage with their followers through imagery of the store, speakeasy, and merchandise. Giving the viewer a look into the space allows them the opportunity to see the aesthetic and personality of the brand. Social media is also highly utilized to promote upcoming events to followers. Eye-catching graphics help separate the brand from others and grab the attention of the audience.



ADVERTISING

Proof Read’s advertising campaign is focused on creating a connection between books and alcohol for the customer in a playful and intriguing way. It uses the art of connecting an author to a drink found on Proof Read’s menu not only highlights the selling point of Proof Read but also adds humor through the names of the drinks, such as “Taming of the Screwdriver” and “F. Scotch Fitzgerald.” The photography used in the campaign enhances the connection between books and alcohol in a subtle manner by employing a yellow overlay on the images with type on top. The faded images are intended to add mystery to the brand, leaving the audience wanting to

see more and feel compelled to visit the space. The tagline “Find Your Perfect Pairing” plays off this idea and urges the audience to experience Proof Read by visiting the space and discovering how they combine their love of books with the inviting and seductive pull of the speakeasy. Although print advertising is not popular among bookstores and speakeasies, the utilization of poster advertising within the store draws the customer to the speakeasy, while outside the store, it creates intrigue. The campaign is intended to be utilized with merchandise and in social media.



COLLATERAL

Several extensions were created utilizing Proof Read’s brand identity, which includes menus, a tote bag, bookmarks, stickers, coasters, a staff shirt, and a membership card for the store. These items emphasize that Proof Read offers an experience for customers. Multiple items, such as the menu and coasters, are utilized to push the branding within the space itself. For Proof

Read, the menu not only tells customers about the food and drinks they can order but helps connect them to classic and modern books in an interesting and fun approach. A refined design of the menu was utilized to create legibility and focus on the book-themed drink and food names. To connect to the history of books, a hand-drawn bookplate was created for Proof Read. Offering takeaway items provided the ability to spread the brand by advertising through the customer. Everyday items used by customers, such as tote bags, stickers, and shirts, allows the brand to be introduced and extended to potential new customers.



PROOF READ	
COCKTAILS	
F. Scotch Fitzgerald	\$14
Scotch, brandied cherry syrup, sweet vermouth, bitters	
To Kill a Martini	\$11
House gin, vermouth, an olive or lemon peel	
Sea of Tequila	\$12
Tequila, orange juice, triple sec, honey, a touch of lime juice	
One Drink to Rule Them All	\$14
Classic old fashion with bourbon whiskey, bitters, orange peel, sugar syrup	
Taming of the Screwdriver	\$8
Housemade orange juice, rosemary vodka, slice of orange	
The Gin Gatsby	\$12
Our house gin rummy with gin, soda water, lime juice, and simple syrup	
Invisible Margarita	\$12
Tequila, orange liqueur, agave nectar, lime juice, simple syrup	
The Adventures of Tom Collins	\$11
Gin, club soda, simple syrup, lemon juice	
Call of the Whiskey	\$13
Traditional whiskey sour with bourbon whiskey, egg white, lemon juice, sugar rim	
Dark N' Stormy	\$11
Dark rum, ginger beer, a dash of bitters, lime	
The Sangria Also Rises	\$12
Red wine, orange juice, brandy, fruit	
Pitcher of Dorian Grey	\$20
A pitcher of Grey Goose vodka, cranberry juice, grapefruit juice, soda water	
SHOTS	
The Goblet of Fireball	\$7
Fireball and brandy	
Wily Wonka's Golden Ticket	\$7
Household liqueur, vodka, white sugar, lemon	
The Hemingway Special	\$14
A taster of four scotches	

BEER	
Stella Artois Lager	\$7
Marin City Hazy Way IPA	\$7
Black Horse Hefeweizen	\$8
Compass Pale Ale	\$8
WINE	
Umbria Chardonnay	\$8
Chianti Classico	\$7
Angel Rose	\$8
Bottega Prosecco	\$7
NON-ALCOHOLIC	
The Secret Garden Mule	\$8
Strawberry puns, ginger beer, club soda, lime juice, rosemary	
The Awe Shiley	\$8
Ginger beer, club soda, lime juice, grenadine, topped with rose and a cherry	
Ron's Hot Chocolate Frog	\$7
Housemade chocolate mixed with whole milk, heavy cream, house-made whipped cream	
FOOD	
Lord of the Fries	\$14
Plate of fries topped with 4 cheeses, bacon, green onion	
Of Meat and Cheese	\$18
Chef's special charcuterie board of local meats and cheese	
Oh Chicken, My Chicken	\$13
Plate of chicken wings seasoned with garlic powder, black pepper, parmesan	
Second Breakfast Platter	\$22
Plate for a group filled with pastries, sausage, house potatoes, fruit	

Check out our specials menu each month to find drinks and snacks inspired by some of your favorite books.

JUNE SPECIALS: DOWN THE RABBIT HOLE	
COCKTAILS	
Mad Hatter's Iced Tea	\$13
Vodka, gin, rum, tequila, Triple Sec, lemon juice served in a blue cup	
Queen Of Hearts	\$11
Black current liqueur, grenadine, sparkling wine, topped with a cherry	
The Jabberwocky	\$12
London Dry gin, vanilla sherry, pink peppercorn, orange bitters, lemon twist	
SNACKS	
Alice's Sugar Cookies	\$12
Enjoy six sugar cookies from Alice in Wonderland... you may grow 10 feet!	





CONCLUSION

Proof Read was created as an independent bookstore to provide a welcoming place for readers in the local community to gather and experience their love of books and enjoy a cocktail when the mood strikes, while creating a compelling experience for online customers who can't experience the store in person. Proof Read offers a place to not only shop for books, but also a place for customers to find community or solace in a speakeasy filled with spaces and activities to read, drink, and/or socialize. Throughout this project, exploration and research on bookstores and speakeasies, as well as social media, advertising, marketing, and merchandise were conducted to support decisions in regard to the design of Proof Read. The branding, design, and marketing of Proof Read works to encourage the pursuit of knowledge through books and hopes to inspire people to find community through their love of books and the occasional cocktail.

BIBLIOGRAPHY

About. 11 Aug. 2017, <https://thewilddetectives.com/about/>.

Adams, Sean. *The Designer's Dictionary of Color*. United States, ABRAMS, Incorporated (Ignition), 2017.

Adams, Sean. *The Designer's Dictionary of Type*. United States, ABRAMS, 2019.

Airey, David. *Identity Designed: The Definitive Guide to Visual Branding*. United States, Rockport Publishers, 2019.

Allen, Charles D., et al. *American Book-plates: A Guide to Their Study with Examples*. United States, Macmillan and Company, 1894.

“B&N Spotlights Growth in Romance Category.” *Publishers Weekly*, 15 Aug. 2019, <https://www.publishersweekly.com/pw/newsbrief/index.html?record=2389>.

“Bookplates.” *New York State Library*, Dec. 2017, <https://www.nysl.nysed.gov/collections/bookplates/>.

“Bookplates.” *Virginia Museum of History & Culture*, <https://virginiahistory.org/learn/bookplates>.

Danziger, Pamela N. *How Indie Bookstores Beat Amazon at The Bookselling Game: Lessons Here for Every Retailer*. 14 Feb. 2020, <https://www.forbes.com/sites/pamdanziger/2020/02/12/how-indie-bookstores-beat-amazon-at-the-bookselling-game-lessons-here-for-every-retailer/?sh=537e23781a67>.

Felton, George. *Advertising Concept and Copy* 3rd Edition. United Kingdom, W. W. Norton, 2013.

Food Republic. "The Importance of Menu Design." *Food Republic*, 10 May 2012, <https://www.foodrepublic.com/2012/05/10/the-importance-of-menu-design/>.

Hutto, Emily. "The Speakeasy Is Dead, Long Live the Craft Cocktail Bar." *Eater Denver*, 5 Dec. 2013, <https://denver.eater.com/2013/12/5/6319181/the-speakeasy-is-dead-long-live-the-craft-cocktail-bar>.

Keenan, James P. *The Art of the Bookplate*. United States, Barnes & Noble Books, 2003.

Kramers, <https://www.kramers.com/>.

Nicolaou, Elena. "How These Instagrammable Book Covers Are Tricking People Into Reading Romance." *Refinery29*, 11 Oct. 2018, <https://www.refinery29.com/en-us/2018/10/213494/romance-novel-cover-trend-modern>.

Ogilvy, David. *Ogilvy on Advertising*. United States, Crown, 1983.

Pearlman, Alison. *May We Suggest: Restaurant Menus and the Art of Persuasion*. United States, Surrey Books, an Agate Imprint, 2018.

Penguin Random House: Books Make Us Better. <https://www.anyways.co/projects/penguin-random-house-books-make-us-better>.

Pockros, Alana. "The Endless Life Cycle of Book Cover Trends." *Eye on Design*, 24 Aug. 2021, <https://eyeondesign.aiga.org/the-endless-life-cycle-of-book-cover-trends/>.

Raffaelli, R. L. "Reinventing Retail: The Novel Resurgence of Independent Bookstores" Harvard

Business School, 2020. https://www.hbs.edu/ris/Publication%20Files/20-068_c19963e7-506c-479a-beb4-bb339cd293ee.pdf. Working Paper

Salisbury, Martin. *The Illustrated Dust Jacket, 1920-1970*. United Kingdom, Thames & Hudson, 2017.

“Serif vs. sans Serif Fonts: Differences between the Font Types - 2023.” *MasterClass*, 7 June 2021, <https://www.masterclass.com/articles/serif-vs-sans-serif-compared>.

Slade-Brooking, Catharine. *Creating a Brand Identity: A Guide for Designers*. United Kingdom, Laurence King Publishing, 2016.

Snyman, Magdaleen. “The History of the Book Jacket in the 19th and Early 20th Century”. May 2015, https://journalpublishingculture.weebly.com/uploads/1/6/8/4/16842954/magdaleen_snyman_the_history_of_the_book_jacket_in_the_19th_and_early_20th_century.pdf.

Stamp, Jimmy. “When F. Scott Fitzgerald Judged Gatsby By Its Cover.” *Smithsonian.com*, 14 May 2013, <https://www.smithsonianmag.com/arts-culture/when-f-scott-fitzgerald-judged-gatsby-by-its-cover-61925763/>.

Stanley, T.L. *How an Agency Cut Through 'Purpose Clutter' With Its Bookstore Campaign Trolling Amazon*. 19 Oct. 2020, <https://www.adweek.com/agencies/how-an-agency-cut-through-purpose-clutter-with-its-bookstore-campaign-trolling-amazon/>.

Wenzel, John. “Why This Denver Cocktail Bar Was Just Named America's Best.” *Esquire*, 27 July 2015, <https://www.esquire.com/food-drink/bars/a36697/williams-graham-bar-denver/>.

Williams & Graham, 13 Oct. 2021, <https://williamsandgraham.com/>.